

THE DIRECTOR.

No. 7. SATURDAY, MARCH 7, 1807.

OSTENDENT TERRIS HUNC TANTUM FATA.

VIRG.

'And in a PROCTOR's fate, a PHIDIAS mourns.'

SHEE'S RHYMES ON ART.

MR. THOMAS PROCTOR was born at Settle, in Yorkshire, in 1765, and received his education in the grammar school in that town. At the age of twenty he arrived in London, and was engaged as a clerk, in a mercantile house in the city, where he continued near three years. He had, at a very early period, shewn an inclination and talent for drawing; but, having never received any instruction or information respecting the art, his powers

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remained dormant, until a trivial circumstance awakened them, and changed the course and colour of his life.

He has often told his most intimate friends, that he should never have quitted his mercantile situation, but for the accidental sight of Mr. Barry's picture of Venus rising from the Sea;—a picture which produced an immediate effect on his mind, that determined him to relinquish the lucrative line of life * in which he had been placed, and to devote himself to the *graphic* art. He accordingly quitted the counting-house, and applied himself to the study of drawing; and soon after was admitted a student in the Royal Academy. Here, with the small pittance which had devolved to him from his father, who had kept an inn at Settle, he continued to attend the Academy

* The gentleman who went into the same counting-house, at the same time with Mr. Proctor, is now an opulent and respectable merchant in the city of London.

about three years. While he was pursuing his studies, he frequently attempted to eke out his scanty means by painting portraits ; an occupation from which he derived very little profit, and no reputation. His genius was not adapted to that branch of art : he was a bad colourist, and incapable of giving the minute and faithful display of the features and character of his employer, which is essential in that line of the profession.

IN the Academy, however, he was pre-eminent and successful. He received a medal for the drawing of a figure in chalk ; another for the best model of an academy figure in clay, and was presented with the gold medal for a picture in oil, the subject from Shakspeare's *Tempest*. During his attendance in the Academy, he not only obtained all the prize medals given by the Society of Arts for historical painting, but he produced those three transcendent and inimitable examples of sculpture—his **IXION**, **DIOMEDES**, and **PERITHOUS** ; displaying in them such

astonishing mental power, and so correct anatomical knowledge, as have never been equalled in modern times.

WHEN the period arrived for his quitting the Academy, Proctor found himself in those circumstances, which have, in so many instances, thwarted and impeded the progress of British talent. Habituated to the sublime and intellectual branches of art, he possessed neither disposition nor talent for portrait painting; he could not sketch for the publisher, nor pencil for the manufacturer. Having quitted an advantageous situation, in order to devote himself to his favourite pursuits, he found himself, at the close of his academical studies, without any defect in prudential or moral conduct, absolutely in want of bread.

THE support which his talents were entitled to, he disdained to solicit. He sold his invaluable model of *Ixion*; he borrowed a trifling sum on his *Perithous*; and, as to the group of *Diomedes devoured*

by his horses, it is said that not being able to obtain any price for it, in a fit of despondency and vexation of mind, he destroyed that beautiful example of art. His prize medals, the reward and testimonial of his talents, he was also compelled to dispose of. At this time Mr. West (who had been elected President of the Royal Academy in 1791) having not seen Proctor for some time after his ceasing to attend the Academy, made many inquiries after him; and at length found that he was lodged in a miserable garret in Clare Market. The President applied to the Council of the Royal Academy, and obtained an order for relieving his distress, and sending him to study at Rome for three years, at the expense of the Academy. With his accustomed kindness, Mr. West invited him to dinner, and gradually communicated to him what had been done; endeavouring to compose and strengthen his mind by a detail of conversation with regard to his journey, and by written instructions, which he had prepared for him, as to his arrangements and conduct in Italy.

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THE protection of the Academy, and the attentions of the President seemed to have calmed his spirits, and to have produced the desired effect on his mind. He appeared to contemplate the prospect of happier days before him; and there was every reason to expect that so great a genius would have been preserved, an ornament and honour to his country. The time of his journey was fixed. He received the sum of £.30 from the Treasurer of the Academy, to enable him to discharge his debts, and to make preparation for his journey. The sum may appear trifling: but he had no idle debts to discharge: he had not dissipated his means or credit by imprudence; nor had he destroyed his constitution by intemperance.—But the anguish of disappointment, and the pressure of indigence, had so debilitated his vital powers, that his enervated frame was incapable of supporting the change of fortune. Three days after this favourable intelligence was communicated to him, he was found a lifeless corpse in his bed, at his lodgings in Clare Market; which he

was to have quitted in the course of the week, for the climate and attractions of Italy. He was buried a few days after, in Hampstead Church Yard.

THUS perished THOMAS PROCTOR, a genius of the most distinguished rank in modern Europe. Gifted with talents, surpassed by none, perhaps unequalled by any*, his course through life was embittered by ill-health, and rendered still more

* MR. WEST, in his discourse as PRESIDENT of the Royal Academy in 1794, has afforded the most honourable testimony to the exalted abilities of Proctor. After enumerating the more sublime and intellectual productions of the fine arts, in antient Greece, in modern Italy, and in our own country, he observes that, " To those works which we have recognized with pleasure, we must, in justice to very extraordinary abilities, add the models of Ixion and its companion, " by THOMAS PROCTOR; whose recent death is a " misfortune to the British school, for ever to be lamented. We cannot forbear to express a wish, that " the worthy Baronet in whose possession those models " are, will give to posterity the opportunity of becoming acquainted with their excellence, by ordering " them to be cast in bronze. They may then be transmitted to future generations, that the author of them " was an Englishman, who died early in life; and in

tered by chagrin and disappointment; and he sunk into an early grave.

Of his works, the *Ixion* possesses the first rank; and in boldness of conception, in strength of imagination, and in power of execution, stands unrivalled and alone.—Before I offer an imperfect description of it, it may be proper to submit a few words of explanation with regard to the subjects of his choice,—all in their nature *pathetic* and *terrible*.—He did not want a taste for physical or moral beauty. The design which he was forming at the time of his death shews how predominant his feelings were upon that subject*. But

"his profession almost unknown and unprotected;—
"leaving only these two works to eternise his me-
"mory, to his country, and to the lovers of exalted
"art."

* At this time the attention of Proctor had been directed to the display of the most elevated examples which he could conceive of beauty in either sex. The execution of his designs, he had proposed as part of the employment of his talents, during his residence in Italy. The objects of his choice were the pure and un-

the condition of Proctor was not that of an artist, systematically pursuing his profession, in comfort and independence ;— he never attained so desirable a situation. It was that of a youth, feeling extraordinary energy of mind, and selecting difficult and sublime subjects, capable of exercising and displaying that extraordinary energy. In the calm period of middle life, the same artist would have directed his attention to the objects of the softer and more delightful sensations ;—to beauty intellectual and corporeal, and to the pleasing display of female tenderness, of the gentle emotions of the mind, and of the domestic sympathies and affections.

debased forms of human nature, as first created :—not the hacknied representations of a Venus or Diana, an Apollo or a Bacchus ; but our first parent, in his original purity and dignity of intellectual character, and our common mother, uniting with female tenderness and dignity, unsullied and spotless innocence. Those who have fairly appreciated Proctor's abilities, may judge what we have lost by such a work not having been finished by him.

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THE IXION of Proctor is represented in Tartarus ; the body stretched on the wheel, and fastened to it by the entwining folds of a serpent. The wheel is supposed to be inflamed by lightning ; and the pedestal, which is composed of renewed and unceasing fire, evinces the richness of the artist's prolific imagination. For anatomical correctness, and for energy of expression, the figure is unequalled ; doing honour not only to the artist, but to the age that produced it ; and demanding as it were that the perishable materials of which it is composed, should be replaced by a cast of brass, which might hand down this invaluable relic to posterity, an eternal honour to the British School.

SIR ABRAHAM HUME has the good fortune to possess, as ornaments of his collection, both the Ixion and Prometheus. The Diomedes, devoured by his own horses, an object of twelve months labour to Proctor, he destroyed (as I before stated) in a fit of despondency ; not being able to find a purchaser for it. It

might, if report speaks truly of its merit, have been a public object of acquirement:—an addition to the wealth of a great and opulent nation.

WHEN genius bows its head under the pressure of distress, which has been occasioned by imprudence, or by indiscreet prodigality, we drop a sympathising tear over the errors of humanity. When the vivid and active mind is seduced by vicious indulgence from the paths of rectitude, indignation is added to the regret which we undergo. But neither imprudence of conduct, nor licentiousness of self-indulgence, were ever imputable to Proctor. He felt the divine spark of genius in his breast: he looked to his country to nourish and reward it. Devoted to the more elevated branches of art, he was unfitted for the mechanism of the *graphic manufactories* of the metropolis; and he fell a victim to the desire of intellectual excellence, in a city, where its value is, in all other objects of acquirement, best understood.—If no fu-

ture instance should ever hereafter occur, of British genius and talent condemned to indigence and neglect, the object of this detail, and the great and primary object of the BRITISH INSTITUTION, will be fully obtained. Had that Institution existed in the time of Proctor, had the walls of her gallery been then opened, at one part of the year as a school for the instruction of the artist, and at the other as a free and liberal mart for the sale of his productions, the spirit of our sculptor would not have been broken. He would not have undergone that sickness of the heart, which results from deferred and disappointed hope : he would have appealed with confidence and certainty to the judgment of an enlightened public.

To that judgment let me now appeal, on behalf of the artists, who are receiving benefit from the British Institution. Let me request and solicit Englishmen to foster and encourage English genius ; and to reject the visionary and interested theories of those, who, while

Englishmen can excel in every branch of science and literature, attempt to disqualify them from the possession of any talent in the fine arts. Let Italy,—let any region of Europe (antient Greece excepted) shew any thing superior to the Achilles of Banks, or to the Ixion of Proctor, and the point of superiority may be admitted. But until that is done, until the superior excellence of foreigners is fairly and unequivocally established, let us honour and encourage our own artists:—let us supply them with the means of instruction, and the motives to exertion; and let us be confident that England will be as superior in the fine arts, as she is in every other object of attainment.

BIBLIOGRAPHIANA.

AFTER the sale of Mr. Bridges's books, no event occurred in the bibliographical world, worthy of notice, till the sale of the famous

HARLEIAN LIBRARY*; or the books once in the possession of the celebrated Robert Harley, Earl of Oxford.

THIS nobleman was not less distinguished in the political, than in the literary, world; and 'was a remarkable instance of the fickleness of popular opinion, and the danger of being removed from the lower to the upper house of parliament †.' He was born in the year 1661, was summoned to the house of

* This collection consisted both of *manuscripts* and *books*; the former were purchased by Government, for £. 10,000, and are now deposited in the British Museum. A very valuable catalogue of them is extant, in two volumes, folio, 1759, composed by Mr. Wanley, Mr. Casley, and Mr. Hocker; but chiefly by the former.

† Noble's Continuation of Granger, Vol. ii. 23.

lords, by the titles of Earl of Oxford and Mortimer, in 1711 ; declared minister and lord high treasurer, in the same year ; resigned, and was impeached in the year 1715 * ; acquitted, without being brought to a trial, in 1717 ; and

* In this same year were published two small pamphlets, both supposed to be written by Harley : the former was called, 'An Account of the Conduct of Robert, Earl of Oxford ;' the latter, 'A short State of the War and the Peace'. The following is the conclusion of the first pamphlet. 'The *Treasurer*, (viz. Lord Oxford) not doubting the justice of those, whom the laws of this nation have made judges of these things, **APPEARS**, and manifests thereby his readiness to cast his life, his honour, and his fortunes, upon the honour and impartiality of the peerage of Great Britain ; as being assured, that nothing shall be there laid upon him, which cannot be fixed by testimony of good witnesses ; and that he shall not be censured by their lordships for those transactions, which have been the work of other hands ; and that he shall not only have full scope given him for clearing up his innocence, in all the points charged against him, but likewise liberty to bring to open view the steps which have been taken by his enemies, not only towards the ruin of their country, but also towards vindicating themselves, by laying their own crimes at his door, &c.'

died at his house in Albemarle Street, in 1724. A character so well known in the annals of this country, needs no particular illustration in the present place ; what is conceived to be further interesting concerning him is placed in the note below*.

* Every body has heard of the intimacy which subsisted between POPE and the Earl of Oxford. In the year 1721, when the latter was at his country seat, Pope sent him a copy of Parnell's poems (of which he had undertaken the publication, on the decease of Parnell) with a letter in poetry and prose : it seemed that Pope wished to prefix his own verses to the collection ; and thus alludes to them, in his letter to Lord Harley of the date of 1721. 'Poor Parnell, before he died, left me the charge of publishing these few remains of his : I have a strong desire to make them, their author, and their publisher, more considerable, by addressing and dedicating them all to you, &c. &c. All I shall say for it is, that 'tis the only dedication I ever writ, and shall be the only one, whether you accept it or not : for I will not bow the knee to a less man than my Lord Oxford, and I expect to see no greater in my time.'

The following is the latter part of the *Poetical Epistle* here alluded to :

And sure, if aught below the seats divine
Can touch immortals, 'tis a soul like thine :

The Harleian collection of books was disposed of to THOMAS OSBORNE, the book-seller, of Gray's Inn—to the irreparable loss, and I had almost said, the indelible disgrace, of the country. It is, indeed, for ever to be lamented, that a collection, so extensive, so various, so magnificent, and intrinsically valuable, should have been

A soul supreme, in each hard instance tried,
Above all pain, and passion, and all pride;
The rage of power, the blast of public breath,
The lust of lucre, and the dread of death.

In vain to deserts thy retreat is made ;
The muse attends thee to thy silent shade :
'Tis her's the brave man's latest steps to trace,
Rejudge his acts, and dignify disgrace.

When int'rest calls off all her sneaking train,
And all th' oblig'd desert, and all the vain ;
She waits, or to the scaffold, or the cell,
When the last lingering friend has bid farewell.

Ev'n now, she shades thy evening walk with bays,
(No hireling she, no prostitute of praise)
Ev'n now, observant of the parting ray,
Eyes the calm sun-set of thy various day ;
Thro' fortune's cloud ONE truly great can see,
Nor fears to tell that MORTIMER is he !

Pope's Works, vol. iv. p. 25.

v. p. 262. 8vo, edit. 1788.

come the property of one, who necessarily, from his situation in life, was a pur-

The following was the reply of the Earl of OXFORD to Mr. POPE.

Sir, a fault, botomred of your not
happinam or I received your packet, which
could not but give me great pleasure to see you pre-
serve an old friend in your memory; for it must
needs be very agreeable to be remembered by those
we highly value. But then, how much shame did it
cause me, when I read your very fine verses inclosed!
My mind reproached me how far short I came of
what your great friendship and delicate pen would
partially describe me. You ask my consent to pub-
lish it: to what straits doth this reduce me! I look
back, indeed, to those evenings I have usefully and
pleasantly spent with Mr. Pope, Mr. Parnell, Dean
Swift, the Doctor (Arbuthnot), &c. I should be glad
the world knew you admitted me to your friendship;
and since your affection is too hard for your judg-
ment, I am contented to let the world know how
well Mr. Pope can write upon a barren subject. I re-
turn you an exact copy of the verses, that I may
keep the original, as a testimony of the only error
you have been guilty of. I hope, very speedily, to
embrace you in London, and to assure you of the
particular esteem and friendship wherewith I am
your, &c.

OXFORD.

chaser, only that he might be a vendor, of the books.

OSBORNE gave £.13,000 for the collection; a sum, which must excite the astonishment of the present age, when it is informed that Lord Oxford gave £.18,000 for the *binding* only of the least part of them*. In the year 1744 appeared an account of this collection, under the following title, '*Catalogus Bibliothecæ Harleianæ, &c.*' in four volumes (the 5th not properly appertaining to it). Dr. Johnson was employed by Osborne to write the preface, which, says Boswell † 'he has done with an ability that cannot fail to impress all his readers with admiration of his philological attainments.' According to my humble apprehension, the preface is unworthy of the doctor: it contains a few general philological reflections, expressed in a style sufficiently

* From Oldys's interleaved Langbaine. See Brydges's *Cens. Literar.* vol. i. p. 498.

† See his *Life of Johnson*, 4to edit. vol. i. p. 81.

stately, but is divested of bibliographical anecdote, and interesting intelligence. The first two volumes are written in Latin by Johnson ; the third and fourth volumes, which are a repetition of the two former, are composed in English.

To the volumes was prefixed the following advertisement : ‘As the curiosity of spectators, before the sale, may produce disorder in the disposition of the books, it is necessary to advertise the public, that there will be no admission into the library, before the day of sale, which will be on Tuesday the 14th of February, 1744.’

It seems that Osborne had charged the sum of 5s. to each of his first two volumes, which was represented by the booksellers ‘as an avaricious innovation ; and, in a paper published in ‘The Champion,’ they, or their mercenaries, reasoned so justly as to allege, that, if Osborne could afford a very large price for the library,

he might therefore afford to *give away* the catalogue*.

To this charge Osborne answered, that his catalogue was drawn up with great pains, and at a heavy expense ; but, to obviate all objections, those, says he, ' who have paid five shillings a volume, shall be allowed, at any time within three months after the day of sale, either to return them in exchange for books, or to send them back, and receive their money.' This, it must be confessed, was sufficiently liberal.

OSBORNE † was also accused of *rating his books at too high a price* : to this the

* See the 1st page of the Preface to the 3d volume.

† Of TOM OSBORNE, I have in vain endeavoured to collect some interesting biographical details. What I know of him shall be briefly stated. He was the most celebrated bookseller of his day ; and appears, from a series of his catalogues in my possession, to have carried on a successful trade from the year 1738 to 1768. What fortune he amassed is not, I believe, very well known : his collections were

following was his reply, or rather Dr. Johnson's; for the style of the Doctor is

truly valuable, for they consisted of the purchased libraries of the most eminent men of those times.

In his stature he was short and thick; and, to his inferiors, generally spoke in an authoritative and insolent manner. 'It has been confidently related,' says Boswell, 'that Johnson one day knocked Osborne down in his shop, with a folio, and put his foot upon his neck. The simple truth I had from Johnson himself. "Sir, he was impertinent to me, and I beat him. But it was not in his shop: it was in my own chamber." 4to edit. i. 81.

Of Osborne's philological attainments the meanest opinion must be formed, if we judge from his advertisements; which were sometimes inserted in the London Gazette, and drawn up in the most ridiculously vain and ostentatious style. He used to tell the public, that he possessed 'all the pompous editions of the Classicks and Lexicons.'

I insert the two following advertisements, prefixed, the one to his catalogue of 1748, the other to that of 1753, for the amusement of my bibliographical readers, and as a model for Messrs. Payne, Egerton, Faulder, White, and Evans.

'This catalogue being very large, and of consequence very expensive to the proprietor, he humbly requests, that, if it falls into the hands of any gentleman *gratis*, who chooses not himself to be a purchaser of any of the books contained in it, that such gen-

plainly discernible. ' If, therefore, I have set a high value upon books—if I
a nobleman will be pleased to recommend it to any other whom he thinks may be so, or to return it.'

To his catalogue of 1753 was the following :

' To the Nobility and Gentry who please to favour me with their commands.

' It is hoped, as I intend to give no offence to any nobleman or gentleman, that do me the honour of being my customer, by putting a price on my catalogue, by which means they may not receive it as usual—it is desired that such nobleman or gentleman as have not received it, would be pleased to send for it; and it's likewise requested of such gentlemen who do receive it, that, if they chuse not to purchase any of the books themselves, *they would recommend it to any bookish gentleman of their acquaintance, or to return it*, and the favour shall be acknowledged by, their most obedient and obliged,

T. OSBORNE.'

I shall conclude with the following curious story told of him, in Nichols's *Anecdotes of Bowyer the Printer*.

' Mr. David Papillon, a gentleman of fortune and literary taste, as well as a good antiquary (who died in 1762) contracted with Osborne to furnish him with an £.100 worth of books, at *threepence a piece*. The only conditions were, that they should be perfect, and that there should be no duplicate. Osborne was highly pleased with his bargain, and the first great purchase, he made he sent Mr. P. a large quantity;

have vainly imagined literature to be more fashionable than it really is, or idly hoped to revive a taste well nigh extinguished, I know not why I should be persecuted with clamour and invective, since I shall only suffer by my mistake, and be obliged to keep those books which I was in hopes of selling.'—See Preface to the 3d volume.

THE fact was, that Osborne's charges were extremely moderate; and the sale of the books was so very slow, that Johnson assured Boswell, 'there was not much gained by the bargain.' Whoever inspects Osborne's catalogue of 1748, (four years after the Harleian sale) will find in it many of the most valuable of Lord Oxford's books; and among them a copy of the Aldine Plato of 1513, *struck off upon vellum*, marked at £.21 only: for this identical

but in the next purchase, he found he could send but few, and the next, still fewer. Not willing, however, to give up, he sent books worth *five shillings* a piece; and, at last, was forced to go and beg to be let off the contract. Eight thousand books would have been wanted!—See p. 101-2, note ‡‡.

copy Lord Oxford gave 100 guineas, as Dr. Mead informed Dr. Askew ; from the latter of whose collections it was purchased by Dr. Hunter, and is now in the Hunter Museum.

To give even a *general* idea of the value of this incomparable collection, would be no very easy undertaking : it is only possible, within the limits of such a slight article as the present, (which aspires to nothing higher than the honour of an amusing A.N.A) to represent the various departments into which the collection was divided, with the probable number of volumes in each ; making a numerical increase of one third to the number of articles specified, according to the nature of each class of books : sometimes one fourth only is added : upon the whole, the calculation will be found to be rather a moderate than an overcharged one. But I trust I am exciting the curiosity of my countrymen, or, at least, of all worthy bibliographers, to inspect the catalogue itself, and be convinced of the treasures

it contains: treasures, very few of which can now be met with—and, when found, are well known how to be appreciated!

BUT the present article being already sufficiently extensive, I shall therefore give a bibliographical sketch of the contents of this incomparable library in my next number. Its magnitude and value are not so generally known as they deserve to be.

Royal Institution.

MR. DAVY's *fourth* lecture, on *the Chemical Phenomena of Nature*, related to temperature, to the capacities of bodies for heat, and to latent heat. The conducting powers of different bodies were described; and it was stated, that good conductors, such as the metals, communicate a much higher sensation of heat than bad conductors, the temperature of which is much higher. Moist air

being a much better conductor than dry air, produces upon the sensations a much stronger effect, and moist air, at 40° , feels colder than dry air, at 30° . The power possessed by animal bodies, of resisting heat and cold, was described, and the relations of the subject to the economy of nature discussed.

MR. WOOD'S *third* lecture *on Perspective*, began with a recapitulation of the second, and proceeded by giving the representation of a point in the picture, in which were contained the elements of *practical perspective*. The square was then put into perspective, and followed by the method of cutting off a given portion, from a line in perspective, in any direction; planes, perpendicular and oblique to the picture, were then represented, as also the cube; *below*, *upon*, and *above* the horizontal line, applied to buildings. The lecture concluded with observations upon the necessity of supposing the picture, and point of distance, fixed and immoveable.

ON Thursday, March 5, Mr. Douglas Guest read his *second* lecture *on the state of the fine arts in Spain*. The subject was prefaced with examples from antient history, of the importance and esteem in which they have ever been held; their near affinity to morals was deduced from many points. The inquiry then extended to the principles on which the fine arts are founded, and the sources of a correct taste. Mr. Guest endeavoured to prove from the practice of the different schools, that it is only to be obtained, by the frequent contemplation of the higher excellencies. He then reverted to the state of the arts in this country, from which he drew favourable conclusions, and mentioned, with every respect and admiration, the promoters and founders of the British Gallery, for their exertions in encouraging, and protecting the fine arts in the British Empire. Throughout the whole, a decided preference was given to the nobler pursuits of the art, as not only tending to correct the public taste, but proving their

encouragement to be the only means of perfecting it among ourselves. Mr. Guest then resumed his subject on Spain, beginning with Seville, and a description of its public edifices and paintings. The palace of Madrid, its academies, theatres, and dramatic writers concluded the discourse. In describing the works of the Spanish painters, Mr. G. was assisted by the original sketches of Titian's last supper, in the Escorial, and the Infanta of Spain on horseback, by Velasquez.

British Gallery.

No. 19. Crucifixion of our Saviour.

B. West, P. R. A.

28. The Ascension of our Saviour.

Do.

Of these two pictures, which are treated with the usual learning and accuracy of the President, the latter will probably be preferred, from its being free

from allegory. In the former, the attention is withdrawn from the principal object by the variety of the surrounding allegorical groupes. They are both, however, executed in that firm and spirited manner which distinguish the smaller pictures of Mr. West.

No. 32. Nathan reproving David.

R. Cook.

Mr. Cook is, we understand, an élève of the celebrated Mr. Smirke; and in this picture that soft and quiet tone of colouring may be observed which are among the best characteristics of his master's style. The antique is evidently imitated in the composition; and though perhaps the piece is, upon the whole, rather of too formal and theatrical a cast for the familiar yet energetic manner in which Nathan reproves David, it is nevertheless justly entitled to all the praise which connoisseurs have bestowed upon it.

Purchased by T. Hope, Esq.

No. 47. A Holy Family.

S. Drummond.

Painted in imitation of the old masters, and reminding us more particularly of Raphael and Andrea del Sarto. The landscape is well managed, and the gravity of the parents admirably contrasted with the tender and playful expression of the child.

No. 52. Christ appearing to Mary Magdalén on the morning of his resurrection.

R. Westall.

This is a very fine and interesting picture, and painted in Mr. Westall's best style; though perhaps a rigid critic might observe that the countenance and form of Mary are perhaps a little too youthful for the matured character of Christ. The whole composition is, however, highly creditable to the British School, and to the justly acquired fame of the artist.

Purchased by the Marquis of Stafford.

No. 107. Girl at a Cottage Door.

R. Westall.

Few pictures afford more general pleasure than does the present one: the colouring is sober, and the expression of the little female peasant delightful. These are subjects which, when executed in such a style, contribute successfully to the artist's reputation.

Purchased by W. Chamberlayne, Esq.

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